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What Our Readers Say

● I have been a subscriber to DESIGN for many years. It is "tops"—so helpful and inspiring. The September issue is overwhelmingly full of news that I feel a great need for. I want seven copies if you have them. I thought I would underscore high points and mail these in specially designed Christmas envelopes to the three members of our Board of Education, our Superintendent, our Assistant Superintendent, our Senior High School Principal, and a Junior High School Principal, advisor to the committee of art teachers.

—Maude Carter Meyer
Decatur, Illinois

A GOOD IDEA WHICH WE
LIKE TO PASS ON TO ART
TEACHERS IN OTHER PLACES.

DESIGN

VOL. 46

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No. 3

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Editor's Note

☆ THE NEXT NUMBER OF THE MAGAZINE WILL BE FILLED WITH MOST HELPFUL AND INSPIRING MATERIAL FOR ART TEACHERS AND CRAFTSMEN; JUST THE KIND THEY ARE ALWAYS LOOKING FOR. BESIDES THE USUAL AIDS FOR THE CLASSROOM TEACHERS WHO NEED RICH BACKGROUND, THIS NUMBER WILL STRESS THE CRAFTS IN THE SOUTHERN STATES. THIS VALUABLE COLLECTION OF ARTICLES AND PHOTOGRAPHS WAS MADE WITH THE ASSISTANCE OF PROF. DARON KENNEDY OF ALABAMA STATE COLLEGE AND THE N.E.A.

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A TALK TO TEACHERS

● Art teachers often write to us for advice and help in the matter of proving the value of their work to the school administrators and executives. Much has been written in this publication as well as elsewhere on this very subject. In these days, in particular, the need of art which is genuine can be seen everywhere in the world where the war has left its devastation. London perhaps is one of the very best examples of how the people in times of dire distress turned to art as a means of emotional balance, uplift and morale. The stories appearing in various issues of this magazine cannot help but convince any reasonable socially conscious person.

● The place of art in the various rehabilitation and recreational programs under the Red Cross, Occupational Therapy and U.S.O. must make clear the very constructive powers which lie in a participation in art.

● For many years now leading educators, those who have been the very beacon lights of the modern school superintendents and principals, have very vividly made clear the fact that the arts are of major importance in the school curriculum. Among those who have written most convincingly on this subject are Dr. John Dewey and late Dean Melvin Haggerty of the University of Minnesota. Yet it is revealing to note that comparatively few art teachers have availed themselves of the great help and power to be gained by the reading of the books which have come from such farseeing men.

● Teachers still are far too interested in producing pretty and clever things that mean comparatively little in the lives of the pupils as far as actual education is concerned. If art teachers themselves are content merely with the wielding of new and novel technics which are to be passed on to their pupils how can we ever expect to gain headway in convincing those school board members and school administrators who need enlightenment?

● In 1941 an able group of serious art educators prepared the Fortieth Yearbook for the National Society for the study of Education. It is a clear and thorough statement of what art education should mean. It was written for school administrators and as a guide for courses in the preparation of art teachers. The number who have read this book and have taken advantage of it is significantly small. Yet from all sides school men say they know nothing of art as it applies to education and art teachers are in sad need of an implement by which the real import of art may be projected with authority. Isn't it time that all forces concerned present a united front in establishing an educational policy in the arts for future America which meets a little more precisely the accepted standards recommended by those who are in authority?

● Although these are far from new or revolutionary we should like to mention a few guiding principles for the confused and groping art teachers. They might also serve as a check for those persons who are teachers of long standing or leaders in other groups.

1. Every piece of work done must be real to the student. To be of any value he must feel the need of it. Too often teachers present "problems" or "projects" which the students do not understand or appreciate. If the problem is not the student's he should at least appreciate the meaning of it all. The community, the nation, the school, the pupils own lives are full of worthy projects which students will tackle with zest as has been revealed in these pages many times.
2. It is a well known fact that pupils do not grow, develop or learn by merely working from abstract rules laid down by the teacher. Humans learn by experience not merely by following.
3. Originality, initiative or creative power is a major force which lies within almost every individual. The arts can do much to give this scope and power to grow. Let's try these.

FELIX PAYANT.

BRITAIN BRINGS ART TO THE PEOPLE

By CHARLES TENNYSON
Chairman of Britain's Central
Institute of Art and Design

● The news that August John, O.M., R.A., has agreed to become the first President of the Central Institute of Art and Design has aroused much interest in Britain, for the Institute is quite a new organization and John is Britain's premier painter and one of the great figures of European art today. The rise of the C.I.A.D. has been spectacular. Before the outbreak of World War II Britain's artists had no organization on a national scale, though there were a number of societies of painters, sculptors, and craftsmen, each generally representing a group of artists of similar tendencies and formed for the purpose of holding Exhibitions. Most famous of British Art Institutes was of course the Royal Academy, formed in the days of George IV, but this is prevented by its constitution from becoming a representative organization, as it can only accept as members a limited number of "Academicians" and "Associates," who must be painters and sculptors. Craftsmen and industrial commercial artists are not eligible.

When the war broke out it was soon clear that the arts were in for a bad time. Commissions and sales fell to nothing, and those who were unfit for active service had the greatest difficulty in finding alternative employment. Moreover Britain's Government soon had to announce a large number of war regulations, many of which affected artists and craftsmen in unexpected ways.

The situation was so difficult that a number of men interested in the arts, including Augustus John and Sir Kenneth Clark, the well known director of the National Gallery, decided to work out a scheme for a national organization. The result was C.I.A.D. which is a Federation of the various National Societies of professional artists and craftsmen and is also supported by nearly 5,000 subscribing members.

The Trustees of the National Gallery early recognized the importance of this movement by lending the Institute some fine rooms in their famous building in London's Trafalgar Square. It was not long before the various departments of the Government learned to look to C.I.A.D. as the artists' representative organization.

There was any amount of work to be done. Supplies of canvas, colors, brushes, and all kinds of craftsmen's materials had to be secured, in the face of wartime restrictions. Hundreds of artists anxious to do their bit in promoting the war effort, needed help in finding suitable openings. There was a tough fight to prevent the wholesale closing down of craftsmen's workshops, through the calling up of their staffs. A Committee was formed to assist the Government in the selection of artists to whom permits to paint in military areas might be granted.

Before many weeks had passed there was a continual stream of callers, telephone enquiries and letters seeking advice and assistance, and the work is still growing in volume.

But this is only one part of C.I.A.D.'s program. Its most important aims are to raise the status of the artist and craftsman and to bring the arts more directly into the lives of the people of Britain.

One of the Institute's first activities was to appoint a committee to prepare a general statement of policy. This was widely circulated and has already had an effect on national thinking. It is C.I.A.D.'s "Bible" and supplies a firm basis for the policy which is gradually being worked out. Here are a few examples of this policy:

A Committee, on which the Anglican, Catholic and Free Churches are represented, is preparing schemes to encourage and assist the Churches in utilizing the services of first rate artists and craftsmen. Another Committee is being formed to conduct research into the use of the visual arts for religious propaganda.

A Committee, established jointly with the Royal Institute of British Architects, is seeking to develop the employment of fine craftsmen by architects; at the same time arrangements are being made for a detailed survey of the craft workshops and studios in the country, which should afford the basis for a practical movement to develop the fine crafts. Other committees are working out codes of practice for Fine Art Dealers, Industrial Designers and Commercial Artists. This work is receiving the willing support of the leading dealers and agents, who recognize the great importance of fair professional dealing.

Full advantage is being taken of the increased interest in the arts which is characteristic of these war years. Lectures and Brains Trusts are arranged for Army and Air Force Educational Centers and civilian art groups, of which a number have been formed by C.I.A.D. in various parts of Britain. An important scheme has been worked out with the Royal Air Force for the loan of contemporary paintings to Air Force Messes, and several thousands of pictures are now in circulation. Other loan and hiring schemes are in force with industrial canteens.

One important and novel scheme has been initiated by a group of brewers, on the Institute's suggestion. This involves preparation of a record of "The Londoners' England" in wartime. A number of distinguished painters are being commissioned to make water color drawings of town and country scenes in London and adjacent counties. These will be divided up amongst the participating companies and distributed by them about their public houses. The scheme is arousing great interest and it is hoped to show the best of the drawings in London later on.

In spite of wartime difficulties, several competitions are being promoted, the most important being one for religious painting, which is being financed by Messrs. Mowbray, a well known firm of ecclesiastical publishers. Another, for Industrial Designs, specially arranged to attract the interest of young artists, is being promoted by Messrs. W. H. Smith & Son, the well-known British publishers and stationers. In all these competitions, the selection and awards will be controlled by C.I.A.D. and the highest standard will be maintained.

Several important Exhibitions have been organized by the C.I.A.D. in aid of war charity funds, the most interesting being the goodwill Exhibitions of Contemporary American and British Arts, which have just crossed the Atlantic. The American Exhibition, organized by "Artists for Victory Incorporated" at the invitation of C.I.A.D. is, at the time of writing, being shown to enthusiastic crowds in the National Gallery of Scotland in Edinburgh, and will be shown in London as soon as war conditions permit.

The British Exhibition, which was selected by the Institute on the invitation of "Artists for Victory," will be shown extensively in the United States in the autumn and winter.

ORDER Touched with BEAUTY

By ELLIS THIRKETTLE

● The last four years have seen the biggest programs of planned production which the world has ever known: production for destruction, production for killing . . . production for victory. The planning has not all been equally efficient; the production has not all been equally economical; but the total result is that Allied success—military success, at any rate—has been made surer and brought nearer.

And when success has come, what next? Millions of men and women will return to their homes and to their normal occupations; building for war will give way to building for peace; new cities—and all the things that make a city—will be required in many countries.

To a greater extent than ever before we shall possess the means for making things in vast numbers; and these things will be ugly, or they will be beautiful, just as we determine. And if we make a thousand ugly houses, or chairs, or books, we can offer no excuse except our own ignorance; and there is little credit in that.

It is too seldom realized that design is an important part of life. We cannot walk down the street without being affected by it—or by the absence of it. Buildings, buses, bridges, lamp-posts, traffic signs, posters: every one of these should be designed, not merely "to do its job," but to look well and to harmonize with its surroundings.

New laws are in the making for improving the nation's education and its physical health; but that most important factor in our mental wellbeing—the appearance of our surroundings—is still left very largely to chance, or to individual profit or whim. Yet it is true to say that enlightened design is an essential to a really happy world.

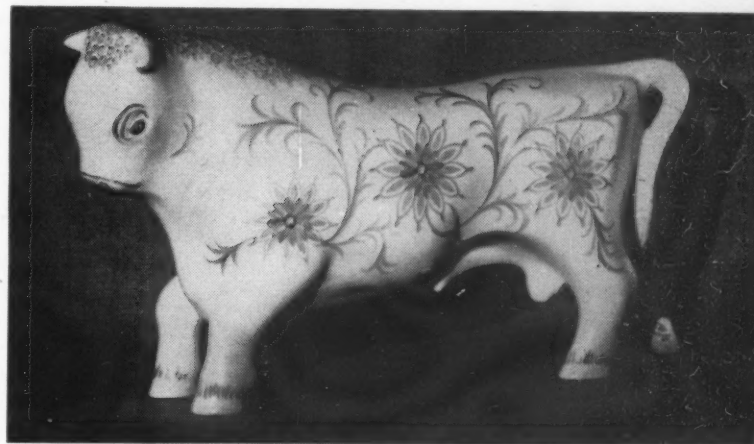
But designing is as much a specialist's job as is doctoring, or engineering, or farming. Some people, of course, have a greater natural aptitude for it than others, but this aptitude must be shaped and empowered and directed by training and study.

The amount of ugliness and disorder in our towns today sometimes makes the work of improvement seem almost overwhelming. Undoubtedly the first necessity is a far more widespread understanding of design, and appreciation of its importance. The task of transformation will be long and difficult, but to quote some recent words of John Masfield, used in another connection, "Order touched with beauty is worth the struggle."

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A gay and light-hearted tea service from Wedgewood's famous pottery.

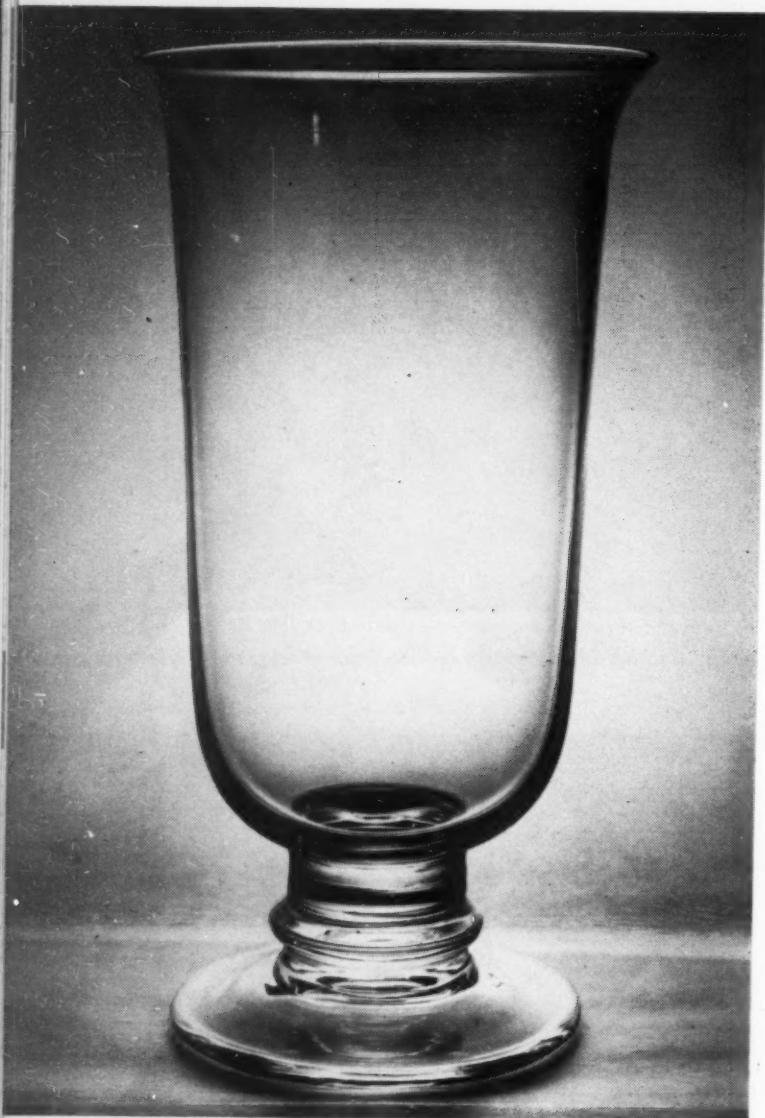


ABOVE: "Ferdinand, the Bull" produced in the Staffordshire tradition by Wedgewood's. BELOW: Pottery from Wedgewood's



SOME THOUGHTS ON DESIGN

By E. H. HOOPER



Glass produced by POWELL'S of England, showing beauty of transparency and fine form.



● Since the beginning of time there has always been an accepted right and wrong way in doing a thing, the action or creation being inspired and urged by a desire for effect. Time, opportunity, man's adaptability, mode, and custom are but a few of the manifold influences which have prompted the method, and these have developed and moulded the tents of form and design. Each decade may contribute some feature of lasting benefit or merely reflect a passing vogue. "Every age," writes Lord Sempill, Chairman of the Design and Industries Association, "is to some degree an age of revaluation as well as an age of discovery."

What, then, is design? First, there is general agreement that what is designed should be tried by reference to the purpose for which it is intended. Honesty of purpose may therefore be well considered to be the foundation of good design. To judge design by this standard would appear to require a little common sense and a practical mind for rational thinking. "But what of its appearance?" "Are looks to be the standard?" Appearances can influence the degree of appreciation.

Opinion on this point is indeed varied, possibly suggesting that it cannot be solved by rules of state, temperament, or standards of beauty, but by a combination of all these, with due emphasis on practical utility and a knowledge of practical needs.

"Tastes vary." A design can, however, be pleasing, that is pleasing to the majority if it stimulates a wide appeal or has a psychological value. Design which is merely freakish for the sake of being different, not only defeats its own object, but draws disdain on its creator.

"By what standard, then, can design be judged?" There are really no definite rules, but there are certain broad principles which serve to influence a desire for something better. Can appreciation be developed, and what are the means by which it may be acquired? That it is desirable is evidenced by thoughtful reflection upon such things as town planning, styles of dwelling, arrangement of rooms, necessary articles for serious use and pleasure, clothes, transport, and a host of others. All these are influential contributions to a better state of well-being.

Knowledge and training are undeniably necessary, and upon those deputed to instruct rests a great responsibility. Responsible teachers are needed: trained specialists, schooled not only in aesthetics, but having a wide knowledge of technical processes gleaned essentially in the workshops of industry.

Places of learning should be provided wherein examples of accepted universal good design may be seen and sound instruction given. By this means a wider appreciation for good design must inevitably result, bringing in its wake a demand for better things, the lasting influence of which will not only best satisfy the material needs of mankind, but also promote a spiritual desire for honesty, good-will, and sincerity of purpose in all things.

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What Is GOOD Design?

By JOHN R. BIGGS

● What is good design? That question is no easier to answer than "What is a good man?" Neither can be answered by a foolproof formula in a few words, but there are a few general principles which help in guiding one to a conclusion. The word "design" can be used in many senses. It may be employed to mean "invention" (an important connotation of the word); it is often synonymous with "plan." Planning implies thinking out beforehand and that in turn implies a purpose. Clearly an object can scarcely be called well designed unless it is fit for its purpose.

Making a thing fit for its purpose involves making many decisions and many operations which must be performed. Among the first decisions to be made is the choice of material so that it may be appropriate in weight, bulk, strength, texture, etc. A cup for a canteen demands a strong pot rather than a delicate porcelain. On the other hand, delicacy, elegance, refinement, would be important considerations in the design of a tea-service for more ceremonial occasions. A chair for the same canteen needs to resist much moving about and probably to withstand blows. A soft satin-wood is obviously an inappropriate choice of material, apart from expense, for such a use.

The material once chosen for its aptness in use must then be considered in relation to the process of manufacture. Here, the material itself will influence the design particularly if decoration is an important feature. It is an axiom among designers that every material has a character of its own—an individuality just like people. Every person is in some respects unique; there is something about everybody which is different from everybody else, and everybody will agree that this something is most important and should be preserved. We despise the crib, the "copy cat," the plagiarist. Humble honesty is preferred to pretentious, false show.

The same principles apply to the choice of materials, and humble honesty is to be preferred to showy imitation. Paper that looks like paper without pretending it is anything but paper, is better than paper that is embossed or printed to resemble leather or wood or any other material. Buildings which at first sight appear to be half-timbered, but on closer inspection reveal that what was an honest, and maybe admirable brick building has had planks fixed on the outside to resemble (but who is deceived?) the half-timbered construction of Elizabethan houses, are sham. It is an amusing thought to carry on such an idea to its logical conclusion, and if people wish their houses to look as though they were built in 1544 instead of 1944 to insist that they dress in the style to match the building, and that the plumbing (or lack of it) be of the same period. The material, then, should be chosen and accepted for what it is, not made to counterfeit that which it is not. Its individual beauties should be appreciated and made the most of. The design should grow round what one might call the personality of the material as the story in a novel or play grows round the personality of the chief character.

After considering purpose and material yet another important factor must be taken into account. It is the tools which will shape the material. Today the word "tools" must in-

clude machinery. After all, every machine is only a complex tool and every tool is a simple machine. The tool or machine and what arises out of them, the process of manufacture, influence a design very considerably. Tools, like materials, have characteristics of their own which result in individual beauties. A "hand-thrown" pot is different from one cast in mould or "turned" on a lathe, but each under the control of a skilled craftsman has an individuality, a loveliness of its own. The "blowing" of glass has influenced the shape of glassware to such an extent that the bubble or drop shape which inevitably forms when the blob of molten glass is blown at the end of the pipe, it still the basic shape of all good glass. As in cheap glass blemishes and imperfections occur in a profusion which would hinder sales if the shapes were simple and unadorned, it is common for a design to be "cut" to hide the defects. Elaborate "cut" glass then frequently hides inferior materials.

If tools have an influence on design, it follows that there will be a difference between hand-made and machine-made articles. The shapes and forms and constructions that come naturally, easily, and economically to the hand-craftsman will not come so readily to machines and mass production. The design must be made to suit the machine so long as the original purpose is not neglected. It would be wrong to try and copy literally by machinery the product of hand craftsmanship.

Ornament, where it is included, and most people like ornament, should grow naturally out of the tools and materials—the two parents of good design. As we live in the twentieth century, it is reasonable to expect the appearance to reflect the spirit of this age—that is, reflect twentieth century tools and materials. That does not mean to say that achievements of the past should be ignored. On the contrary, the best work of today grows logically out of the work of the past. The shrewd designer will study the magnificent achievements of artist-craftsmen that can be seen in the Victoria and Albert Museum and elsewhere, and he will also possess a library of reproductions of his own. But these will be more for the cultivation of his faculties than as a collection of specimens to copy.

The desire for beauty seems to be innate in everybody, though developed more in some people than in others. Few people are satisfied with utility alone—at least in its narrowest sense. The best works of craftsmanship do contain an element which goes beyond utility. They express something of the creator's individuality. Thus a successful design is like a successful democracy, each member is able to express its individuality by fulfilling its proper function, and the sum of its parts builds up to a larger individuality symbolic of the collective will, yet containing the adequate expression of each individual.

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"What Is This ART STUFF?"

By JOHN FRENCH

● I am an art teacher who has spent the past two years in a machine shop. In that time I have learned a great deal about machinery; I have learned, perhaps, even more about this thing called "Art."

It took me no time at all to realize that if a poll were taken of the shops on the question: "Do you like art?", that the answer would be a definite and often discussed "No." To most of the men, Art means acres of pictures in a museum. But these same anti-art patrons frequently bring me snapshots that they have taken, and ask how they can get "better looking" pictures; they bring mailbox stencils and ask if the spacing isn't wrong; they ask me to pass judgment on the looks of bracelets or knives.

Obviously this means that Art means different things to different people.

Just before Christmas in 1942 the front office announced that a Christmas tree would be put in each shop, and that the decorations must consist of scrap materials from the machines. I felt that the whole idea would fail; hadn't I been hearing clear-cut opinions on Art for the last six months. I was wrong. Lathes, in cutting metal, make long spiral cuttings, much like wood shavings—some fine and tightly coiled, others large and loosely twisted. These shavings formed the basis for most of the decorations. Some of the brass or steel cuttings were used like tinsel; others were twisted into loose ropes or into pendants or elaborate star shapes. Machinists took the red, yellow or blue material identification tags and cut them into bells or stars. The foundry outdid us all. From casting sand the molders fashioned a nativity scene with the whole town of Bethlehem as a background.

I was dumbfounded, and said so to my leaderman. But Harry was insulted. "What do you mean saying these fellows are interested in Art. That isn't Art. These are just Christmas Tree decorations."

The same thing happened when a painter I knew made a watercolor of one corner of the shop. I was asked dozens of times if I had seen the artist painting No. 57 with Jim running it. They kept asking how the paint was put on, how was it kept from running, how are different colors mixed. But they also wondered in disgust why an artist would paint a machine.

I kept saying, "Don't you like the picture?" Yes, they liked the picture, but "Why is he making a picture of a machine? Is it for a magazine illustration?" I would say no, that it was just a painting, and that the artist liked to paint subjects like that. This was completely confusing. "You couldn't put a picture like that over your mantelpiece. Why, that isn't even what pictures are supposed to be about." Out of this confusion of interest combined with dislike, I believe this is the simple conclusion.

We at Hendy's are an average group. There are, of course, many oldtime machinists, but the majority of us are former salesmen or farmers, bartenders or schoolteachers. We are a cross-section of what people think. And to most of the



Hendy machinists "Art" means a distant world of paintings that they are told that they should appreciate, but that they cannot understand. "Art" to the art teacher means the world of color and form that can make your life more pleasant and stimulating. The machinists are interested in what we call "Art," and dislike the narrow field of painting that they call "Art."

Budd is my best example of this interest in, and misunderstanding of Art. Budd is an ex-cowboy who, because he hurt himself in a rodeo, had taken to saddlemaking. He had made, until the war, custom made saddles at, as he said, "a price to make you sick." He liked to talk about his saddle work. "I don't know why it is" he said once, "but everybody wants flowers tooled on their saddles. All of us saddlemakers use flowers. But how is it, that when we all use the same tools and the same flowers, that I can spot the work of any saddlemaker in the west. What is there in those flowers that reminds me of the fellow who did them?"

"There's another thing I don't understand about people," he said. "Some of us use realistic flowers—just like they really look—and some of us make them simpler. In fact sometimes I use one kind of flower with leaves from another flower growing right out of the stem. You know, roses with one fern leaf and one maple leaf. And nobody has ever noticed the difference. How do you account for that?"

Budd and I worked together for several weeks before he found that I had taught art. "Why in the world would any body spend his life doing Art?" he wanted to know.

"But, Budd," I said, "I taught just what you do yourself. I taught design."

"What the heck is design?"

"Design is just what you do Budd. You design saddles, and stirrups. Those flowers you talk about are all design."

Budd didn't believe me. "How could you ever teach that. When I have a space to fill, I just fill it. If it needs big things I use big things, or if it needs curved things I use curved things. Personally, I've got no use for Art."

Well, personally Budd, I feel that I have learned a lot from you. I have seen that the average person has a lot of art judgment, and would like to have more. He is interested in all kinds of art, but he needs demonstrations and not elaborate definitions. And, in spite of all that has been done along this line, he needs to be shown that art is related to his everyday life, and that the parts of art that he likes or dislikes are related. Then we may have, some day, a machinist who will hang a picture of his pet machine over his mantelpiece.

Design for INDUSTRIAL PRODUCTS

By LEON L. WINSLOW
Director of Art,
Department of Education
Baltimore, Maryland

● From the early days when men first began to produce beautiful articles of utility down to the closing of the eighteenth century, the hand furnished the power and guided the tool that fashioned the thing to be produced. But with the invention of the steam engine a world-transforming influence began to operate. The impersonal forces of nature were destined to take the place of hand power, the machine tool to displace the hand tool; the factory, the craftsman's shop.

Today it is quite generally recognized that to be reckoned good, any manufactured product must meet successfully two tests of merit; namely: (1) Will the object when constructed serve adequately the purpose for which it was designed? (2) Will it be pleasing in mass and contour or shape, and surface; or, in other words, will it conform to accepted artistic standards? So closely are the adequacy to purpose and artistic worth in the industrial arts related that the modern designer could make no greater mistake than to attempt to attain beauty by ignoring purpose.

One element of design that is always present in objects of utility is color, for color all objects must possess if they are to be visible to the human eye. Metals like gold, silver, platinum, nickel, copper, and alloys, such as brass and pewter, are themselves so beautiful in color that it is often futile to attempt to improve them by artificial means. No wood is so beautiful in color, however, that its natural beauty may not be improved by dressings that bring out the charm of its grain, deepen its luster, enrich the glow of its hue, and dull or brighten its tints and shades. The natural colors of fired clay are for the most part of little artistic value except as exemplified in brick, tile, and terra cotta products which, for many practical purposes, are covered with a thin, transparent glaze. Color is also a most important consideration in the formation of products in the textile arts. It will be seen, therefore, that color in the materials of construction can scarcely be considered apart from the things themselves, except where it is added to increase their attractiveness. In this instance color becomes decoration.

The modern designer has a wide choice of materials at his disposal: if wood is too bulky or too weak, he may use cast iron; if this is too brittle or too clumsy, he may select wrought iron; should this prove too soft, he has at hand steel in its various forms—Bessemer steel, nickel steel, tool steel, chrome steel, vanadium steel; if steel is too heavy, he may be able to substitute aluminum or one of its alloys, or a plastic non-metallic material. In former times there was no such profusion of materials nor could they have been worked advantageously with hand tools even if there had been. Further, the designer of today has the use of hundreds of automatic and semi-automatic machines, accurate often to the ten-thousandth of an inch, with which to shape his materials according to the use which is to be made of them.

Many modern industrial materials have in intrinsic beauty of color or texture of their own, and to many others beauty may be contributed through the process of manufacture. The workability of materials is conditioned by their hardness, malleability or ductility, or by other characteristics. The durability of a material also must be taken into consideration. The art form of an industrial art product depends largely on its degree of fitness to meet the purpose for which it was intended, the beauty of its construction which

includes both proportions and workmanship, as well as finish, and finally, its decorative value, to be considered in relation to its intended surroundings. Though function determines the body or mass of an object, it is the purpose of art to make this use-accordant shape as pleasing to the eye as possible. Thus it may be said of an industrial product that art form conditions its quality and, ultimately, its salability. Representation has one purpose, while decoration has another purpose radically different from representation. A painting or a piece of sculpture represents an object so that the observer seems to perceive it, while decoration sometimes enhances the beauty of an object. A picture painted to show objects as they actually are would not be a true decoration when superimposed upon another object, for the eye of the observer would become so absorbed in the literal representation that he would lose sight of the object it was intended to "decorate." Observation shows that automobiles, tools, and machines are today rarely decorated except by color and finish; furniture, silverware and glassware for daily use are decorated but slightly; while textiles have to some extent at least exchanged elaborateness of pattern for variety and delicacy of texture and color.

Decoration generally implies the enrichment of the surface of an object. The kind and amount of such enrichment is determined largely by two factors: first, the character of the product manufactured and, second, the changes effected by factory production. Important as is decoration in industrial design, it is of slight value unless backed up by dependable material and construction. If an industrial product will serve no useful purpose or serve it indifferently or if inadequacy of materials of which the product is constructed renders it fraudulent, pretending to be more than it really is, then the product must be pronounced not only a practical, but also an aesthetic failure.

Fortunately the modern designer has within easy reach a scientific and an artistic education. His scientific education includes a knowledge of all known machines for effecting the end he has in view. This knowledge at once emancipates him from the tendency to shape a product with a new principle involved in imitation of some earlier product with a different principle. Mechanical limitations no longer force him to seek beauty by making a thing look like something else. His art education therefore includes experiences in conceiving and forming products that will accord with the principles of design.

In view of the better understanding of the purposes of art in industry, it is scarcely to be wondered at that today there is better design embodied in furniture and furnishings; better textiles, costumes, millinery; better silverware, jewelry; better lighting fixtures and other electrical appliances; better glass and pottery; better hand tools and machinery.

A plea for guidance in art should not be out of place at this time when teachers in most schools in order to realize their objectives for war and peace, are endeavoring to interrelate art with almost everything, everywhere. Obviously these teachers should make clear to their pupils the fact that art helps boys and girls to select their future life work whether their interests lie within or outside of the art field.

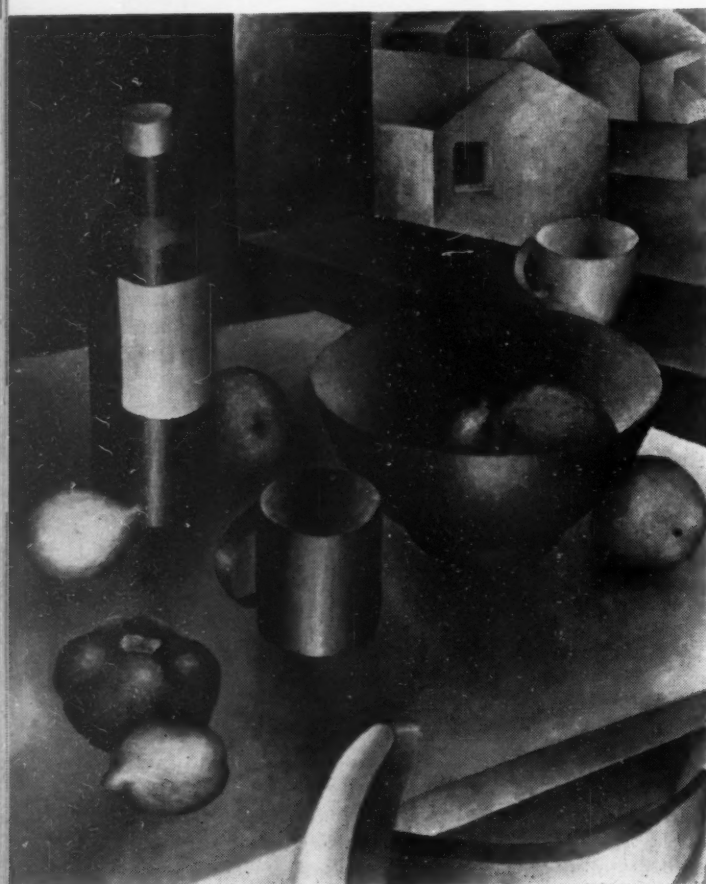
BEGINNING OIL PAINTING

By HAZEL WILLIS
Ohio University
Athens, Ohio

The paints shown at the left are beginning oil painting pupils of Hazel Willis' Art Department, Ohio University, Athens, Ohio.

● The sketches in oil reproduced here are from a one semester course which aims to give the beginning student a little idea of how to mix oil paint and apply it to the canvas. The subject matter is entirely imaginary—in that we do not have any of the objects represented, in the studio. Nor do we have round cylindrical and rectangular objects to examine and arrive at conclusions of shape and appearance so that we get a concept of form which is highly simplified. We make small sketches at first to find out how to put objects together and make them fit into a simple background. Composition is the hardest part of the game for any student, so we sometimes rearrange the same idea many times before we think it is satisfactory. Every effort is made to have our sketches look different from the traditional school subject. We enlarge the design to fit the canvas on wall board, and trace it on. During the war we have been using cardboard or any stiff board, painted white on both sides so that it will not warp.

Before we start painting we try out a few colors that seem to harmonize, making several values of each. The round or cylindrical objects are painted first, with the idea of universal lighting to suggest form, and later the background is put in using lost and found edges to bring out the objects.



INDUSTRY RECOGNIZES COLOR

By HARRY FREEMAN

● Today, more than at any previous time, color and light have become an important factor in industry. Business has rapidly come to realize that our working surroundings play an important tune on the profit and loss record. It is now known that production probably suffers more from the lack of proper colors and sufficient light than we have ever before realized. The right colors in our homes, offices, and the factory is a problem under discussion by foresighted executives—many of them grasping at any plan as long as it is a change. By and large, the student of color-psychology, equipped with a knowledge of the subject and an understanding of production problems, now has an attentive ear from the production heads where only yesterday they were considered impractical dreamers and theorists.

It is true that many good lighting engineers have considered color as part of their lighting problem, and some have even accomplished very satisfactory results with limited information on the subject. Unfortunately many lighting salesmen have just added more light and stopped there where with just an understanding of the simple principles of color, reflection, and the fundamentals of color psychology they might have gained for themselves new laurels.

Some paint manufacturers—large and small—have made satisfactory strides in developing a consumer's understanding of color and surroundings. Most such efforts have been stereotyped affairs with one prescription to meet all demands. It is true that these efforts are a great force in making industry conscious of color and many of their accomplishments must be commended. Most such programs are based around the sale of paint alone and do exactly as some lighting engineers are still doing—that is only partially complete the job. Some have used so many colors on a job that Jacob's Coat of many colors looks like a mourning frock in comparison to the paint salesman's decorative accomplishments. This much must be acknowledged—that color-engineering deserves the same respect that the other sciences of industry are now accorded, and before we attempt to add more machinery to increase production, we should study our color and lighting problems as one. We might save many dollars and make an old machine do a better job than its new cousin garbed in a cloak of dreary colors.

Only a few years ago a great many plants went on a white painting spree. Walls ceilings and some floors were all painted white, regardless of contrasts. The colors of the machines and the product in manufacture were not considered. Great expenses of industrial floor areas were photographed and given to the world as example of good mill painting. A hundred brands of good white paint appeared on the market and everything went white regardless of the glaring, distracting and blinding environment.

It is now known that white surroundings actually cut normal vision and impede production in a great many instances.

White walls and ceilings have actually lowered visibility as much as 25% even though the footcandle readings at working levels have been increased 5 to 10%. The reason is simple the eye was not built to take these contrasts. It is just like stepping from the brightly lighted lobby into a darkened movie theatre—you are momentarily blinded. It takes several minutes to become adapted to these surroundings—this situation is well known to the submarine man as becoming "dark adapted." The eye cannot assimilate glaring contrasts and has difficulty distinguishing between dark materials, machines and floors when a flood of light and reflection affects the eye in the same manner as it does to the person entering the movie theatre.

Situations such as this create the worst possible seeing conditions. A large field of view for the worker—it is glaringly bright and the location in which he works and must concentrate his efforts are dim and of low brightness values. A little less glare—a little bit of color—and all this could be avoided. As long as the change in value is not more than 10 to 1, it is not too hard on the eyes, but when it reaches the point of 100 to 1, (and theoretically white is considered to reflect 100% light while black is 0,) in the field of white and contrast, seeing conditions play havoc. It can therefore be seen that white walls and ceilings sometimes defeat the purpose of light reflection and good working surroundings. This of course does not mean that white has no place in the factory but it does mean that if we do use white and certain colors of light values, we should use care and seasonable planning. White walls always have an important place in the factory—(it is certainly an ideal color for ceilings)—but it must be used with moderation and a reasonable amount of abstinence.

Here is where the student of color can find new fields to conquer and a source of gainful employment that will demand his continuous service where now the artist and colorist is faced with spasmodic employment and even relegated to the scrap heap as the first means of cutting overhead.

Today color engineering has advanced to the stage where a good color job can be done properly at the outset without confusion or doubt. We know that the eye can take only a certain amount of punishment that it assimilates certain colors on certain jobs more easily than other colors and that the rules of procedure are simple and understandable. We have evidence that workers like to have corridors and stairways painted ivory and soft yellows. It looks bright and sunny and stimulating. It offers a sense of security and really makes the stairways seem brighter than if painted white. Most men like facilities painted light blue or blue-gray while women like to have their restrooms painted a soft rose. Both men and women enjoy eating in a lunch room painted a soft peach color and these steps in color give a general relaxation from the working colors of the shop. Colorists recognize this as a "pace" in seeing. When using colors we should use them in a subdued manner.

Strange as it seems, many people do not know what subdued colors mean, and many a sincere person has gone off on a tangent, not knowing what he has done. Here again, contrasts play an important part when stepping from one color to another. These steps should be taken carefully and with restraint.

Just the use of colors in full intensity has the same effect as the values that run from white to black. Munsell shows that yellow is very close in value to white, while purple almost as dark as black. Therefore the play of colors carry the same responsibility as the play of values. This particularly applies to the use of red as a color to mark danger. When red is placed on the color scale of values, it is darker than middle gray and not nearly so bright and flashing as yellow orange. Yellow is much easier to see than red and when in darkened areas, it can be seen more quickly and farther than red. Therefore, bright yellow orange disproves the value of red for danger markings in many instances.

Color has far more effect on the health and happiness of mankind than is commonly supposed. Exhaustive study of color in the fields of medical psychology has shown that certain colors in the sick room have more than a "pleasant" effect on the patient. Surgeons are using color in the operating room. In the Cleveland Clinic and other hospitals, white has been supplanted by bluish-green. Surgeons and nurses wear blue-green smocks and masks. This complementary hue of walls and smocks spares the surgeon's eyes during long periods of concentration under bright operating lights, "Men in white" may soon become an obsolete phrase.

We find that bluish-gray or bluish-green in the operating room will even make the patient feel that he is not being whirled into a refrigerator or abattoir with their last moments facing the glare of the pearly gates. On the basis of color-findings in the medical field we can apply some of their recommendations to industry. Dr. W. Schweisheimer, M. D., in an article published in the "American Painter" states the following relative to the color scale:

Red: A stimulating color which excites and increases the working power of the brain. Too stimulating if used alone.

Yellow: A stimulating color which helps energize the brain; in color therapy it aids in treating colds, paralysis and chronic conditions.

Green: not necessarily depressing; possesses cooling effects, useful in the abatement of excitement. Counteracts brightness of sunlight.

Black: Useful for toning strong colors, not actually depressing. Best used in combinations.

White: Cheery, attracts sunlight; but alone, is cold, Stimulating if used with red, yellow, or orange.

Brown: Restful and warming; depressing if used alone. Best effects are noticeable when combined with orange, yellow, and gold."

With a background of color as taught in many art schools, with the simple facts of vision reasonably understood and with a knowledge of the fundamentals of lighting, we can plan a color study of our working environment and surprising results can be accomplished. This must not be interior decoration in the least—we must analyze our reasons for using colors and not become influenced by our personal likes and dislikes. A simple formula to follow can be:

1. The surroundings first; with the most reflection and the least glare.
2. Combine both color and light through short well-planned steps in value.
3. Establish the place of focal interest by making it the point easiest to see.
4. Select colors that will not effect the spectral qualities of the work and never use colors of full intensity.
5. Eliminate objects and color-spots that command interest other than the work at hand and beware of spotting up the landscape.
6. Ask yourself over and over again if the reasons you have for using the colors and values are honest, (and if so you are on the right track.)

It can be seen that with the right use of color we can pick up the problem of better surroundings where the lighting experts and the painting consultant leave off. Light levels are important, and must be maintained, but unless working surroundings are handled properly, we will have a growing rate of accidents, and a decrease in production. The right application of color is equally as important as the right application of light getting the best results from approved lighting levels. One cannot be separated from the other. I earnestly hope that someday our Art Schools will provide a course in the science of colors and combine it with the practical understanding of its application to machines recognizing the possibilities in this field and much credit should go to them for what has been done. Industry has been slow to understand the problem until recently. They now see the light—and the color—and find that seeing how to do the job is almost as important as knowing how. Now is the time to capitalize on this science and I am most optimistic for the future of men and women in this new and accepted field of color.

In the Clay shop at the Convalescent Section of Walter Reed Hospital, Forest Glen, Maryland, two convalescent soldiers try out the potter's wheel with the guidance of Mrs. Joseph W. Hazell of the Red Cross Arts and Skills Corps. The soldiers are Pvt. Bradley Mitchell, Aurora, N. Y., and Pvt. Leonard Bartley, Norfolk, Virginia.

Red Cross Photo by Johnson.



ARTS AND SKILLS

A PROGRAM SPONSORED BY THE RED CROSS

MY ART EXPERIENCE

By CALVIN O. STANTON
Naval Aviation Cadet

EDITOR'S NOTE: The excellent work of the Arts and Skills Program proves in a vivid manner what great power for rehabilitation of wounded service men is to be found in actual experience with the arts. Direct contact with fine color and good design is no small factor in the intense satisfaction and benefit the men derive from working with skilled artists who are devoting their time to this project. This letter from a Naval cadet brings conclusive evidence.

● As a patient at the Chelsea Naval Hospital (Massachusetts) I was confined to bed for about three or four months. During the latter part of that time I became so restless due to the monotony of the hospital routine that I was continually looking for something creative to fill the empty hours and provide relaxation. At the end of my fifth month at Chelsea I came across Mrs. Parker teaching textile painting in one of the wards. The work fascinated me immensely, but for days I hesitantly only watched the painting being done by others; afraid of the idea of painting or drawing, having had no previous practical art experience. At last I reluctantly began by painting a handkerchief and a kerchief of simple design. I was immediately taken by the simplicity and ease of this utterly new kind of painting. At once I began to design and paint my own wall hangings,

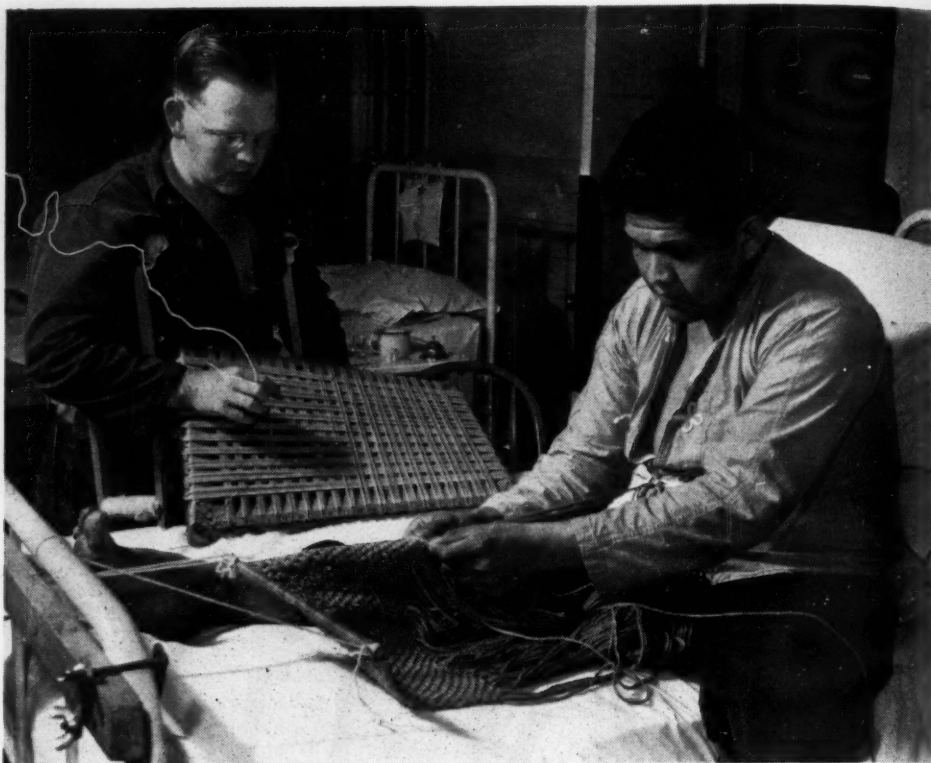
table cloths, blouses, and many other pieces. For me, and for many of the boys who tried textile painting at the hospital, it was a new and interesting approach to the subject of art . . . the best approach for me. At the time, it didn't really seem like the fundamental task of representing on a surface the material objects we see. Before this time I had no idea of how to paint, for example, a flower, a fish, or a dragon, but by cutting the basic outline of the object, then painting in details with shading, I became quite adept in representing and form which otherwise I never would have thought would be possible for me.

Through this new approach to the art of painting I have come to appreciate with a sincere understanding—form, color, perspective, design, and arrangement, and the works of great artists. As a result, I became quite interested in abstracts and non-objective art to the point where I created with oils on canvas a non-objective painting employing my musical background, a task I had heretofore never dreamed of.

And yet, all this has never seemed a task to me; it has given me relaxation, a constant awareness for new creation, and a fine appreciation of all art. It has given me a useful, material avocation which, for me, has a great future, and I intend to develop it through all its innumerable possibilities.

As a serviceman, I feel that this interesting art and its approach to the field is giving us not only relaxation and creativeness, but a greater reassurance for the future. I know I have gained much from the work and personalities of the Red Cross Arts and Skills Program, and I hope have given and can give them help in future planning for the reconditioning of convalescent servicemen.

Various types of knotting and braiding have been found excellent in the rehabilitation program at Barnes General Hospital at Vancouver, Washington. Two crippled war veterans are shown here at work under the leadership of the Arts and Skills Corps of the American Red Cross.



At Barnes General Hospital of Vancouver, Washington the boys are making purses made of northwest pine. The boys stain or carve square inserts. The bags are lined with sueded cloth from discarded card table covers.

A group of wounded American sailors are shown at the right busily working on various individual pieces of modeling and sculpture in the Arts and Skill workshop. United States Naval Hospital, Great Lakes, Illinois.



THE ARTS AND SKILLS PROGRAM IS SPONSORED BY THE RED CROSS. IT WAS INSTITUTED BY DOROTHY WRIGHT LIEBES, WELL KNOWN ARTIST. THE CORPS OF ARTIST-TEACHERS IS MADE UP OF RECOGNIZED LEADERS. GOOD DESIGN IN ITS MANY CONNOTATIONS IS MAINTAINED THROUGHOUT. EXCELLENT RESULTS AS TO REHABILITATION AND RECREATION PREVAIL. THE PROJECT PROVES ART TO BE EMOTIONAL AND SPIRITUAL BALANCE



Weaving has been found to be one of the very best arts through which wounded war veterans are rehabilitated. In the illustration at the left is shown a serviceman at work in the Barnes General Hospital at Vancouver, Washington. Good design and workmanship are stressed by the artist teacher of the Arts and Skills Corps. The artist is shown at the right in the illustration.

All photographs with this article are used through the courtesy of the American Red Cross

G. I. SKETCH BOOK

● In the *G. I. Sketch Book* by Aimée Crane one may see many drawings and paintings made by American boys in the service. Among these art expressions are many produced under most trying war conditions. In this little book are sketches made in fox holes and under fire on board ships. Many paintings were made on wrapping paper while others were painted in ship's canvas with ship's paint. Here is personalized military information that will interest every American, especially art students and art teachers. This is a vivid portrayal of life on transport, life behind the front lines, aboard an aircraft carrier and in the jungles of the South Pacific.



EXPLAINING THE PROBLEM

DOWS



CALISTHENICS

BRODEUR



HELMETS

GOODNOUGH

T/Sgt. Olin Dows. USA (top). From Irvington-on-Hudson, New York. Studied at Harvard College and Yale School of Fine Arts. Painted many murals on Government commission. Was one of twelve men chosen to make pictorial record of different war theatres.

S/Sgt. Wallace Brudeor, USA (middle) From Waubausbere, Ontario, Canada. Art career began with two correspondence courses. Entered United States and studied in Detroit Art Schools for six years. Specialized in commercial art. Sketches and paintings of army life have been widely shown.

Pvt. Robert Goodnough, USA (bottom). Studied at College of Fine Arts, Syracuse University, Syracuse, N. Y. Since entering the service, Goodnough has made many impressions of mechanized warfare.



Artists at work in the Graphic Section of the Orientation Office at Camp Lee's Army Service Forces Training Center.

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This art staff contributes in a great number of ways to the life of the Camp. The most recent project of the Orientation Art Staff was a series of posters called "Know Your Leaders". This pictorial presentation fixes in the minds of the soldiers just who their leaders are and what they are doing.

ART AS COMMUNICATION

By JOHN HORNS

● Sometime ago a poster was hung inviting the students to come to a studio hour, a weekly recreation program for modeling clay. The next day there appeared a message scrawled in pencil on the poster "no time to mess in clay, more important things to do now." The youth who wrote those momentous words is no doubt somewhere over Germany in a bomber today.

There ARE important things to do now! With men and women dying for the cause of democracy, perhaps we SHOULD stop messing in clay. Perhaps we should abandon our art classes and get into the war effort. I am sure of THIS, that we must be prepared to justify our work as art teachers as being essential to the welfare of democracy. If we can't I suppose we should start building bombers.

Just how DO we explain the importance of our work as art teachers? (1) The children need art experience for emotional stability, we say. The value of art to the bombed out children of London has been acknowledged. (2) We point out that juvenile delinquency indicates the need for even more creative experience to turn youthful energy into constructive channels. We can surely find plenty of evidence to support this claim. (3) Art is needed so that children may become good citizens, we say. The common tasks of home planning, choice of clothing, and selection of other articles for use require careful preparation in school. Art for living has in recent years become a well established line of defense for the art teacher. It is a good line too.

(d) And the post war world. Where WOULD the post war world be without the art teachers to plan the new utensils, new furniture, new cars, new houses, new cities. The form that these things are to take IS important and we CAN do something about it, true enough.

(4) Art training has proven to be one of our weapons at war, we may justly claim it in map making, camouflage and posters.

Granted that ALL these are important functions for art in a democracy—art for emotional stability, constructive work for youth, art for living, art for the post war world and art for defense. There is still one other function that art must perform that is of the most fundamental importance to democracy. Art must serve first of all as a MEANS OF COMMUNICATION.

Let us look at it this way. We all grant freedom of speech to be of basic importance to democracy. It is acknowledged that if people are to share ideas, make wise decisions and act in accord, they must have freedom of speech. It is listed among the four freedoms and duly honored in a poster by Norman Rockwell. Enemies of democracy invariably find it necessary to attack freedom of expression.

But it is clear that freedom of speech would mean nothing to a people who did not know HOW to speak. It is only because people are capable of some sort of communication that any such thing as democracy is possible at all.

How much better suited people would be to democratic living if they could communicate even more successfully. One of

the chief problems even in such small group as the family is that of making ones self understood upon various points to be decided; for example, what color to paint the kitchen walls. Unity in a family rests upon mutual understanding, just as it does in a nation.

Those have contributed most to democracy who have been best able to communicate their ideas and feelings to others. In the measure that Abraham Lincoln was able to reach the hearts of the people he succeeded in uniting them—in strengthening democracy.

Beyond the most effective use of LANGUAGE, however—we need to employ ALL THE ARTS of expression. America's neglect of these arts probably constitutes her greatest weakness as a democracy. There are whole counties in our state where there is not a single person responsible to the art program, where art in the schools as communication simply does not exist. The unity and morale of our nation demands that we must make better use of music, drama, dancing, painting and sculpture, not merely for entertainment and decoration but so that we may share each other's ideals and aspirations. This is the challenge to art teachers. In it lies our chief claim to recognition as servants of democracy.

Let us try to picture a society in which the arts were so well developed and so well employed that all the people had access to the good that each could conceive. To deny even one individual his chance to develop and to contribute his part would then be clearly stupid. The loss to society which now results from race and class suppression would no longer be tolerated. It cannot be too strongly emphasized that democracy lives and thrives upon the arts of its people. The arts of Russia will no doubt be seen in the long run to account for the unity and strength of its people.

Now we have in our schools a good deal of what is called art but sadly little of real art—as a means of communication. Extension work in any region in the middlewest reveals that the row of identical cut paper tulips is still a very common sight. A test of these monotonous productions is to point to one and ask who did it. The teacher of course has to look for the name on the back. When the child who did it is finally pointed out he seems confused and uncomfortable because he obviously does not know which one is his.

Occasionally there is a teacher whose room does exhibit a healthy use of art as expression. In such a room when a certain painting is pointed out there is no need for the teacher to look for a label. Indeed there isn't time! The artist immediately and enthusiastically announces himself along with a chorus of acclamation from the rest of the group and in such a manner as to leave no doubt that the painting has served as a bond of communication among the children.

We need not think that the rural schools are alone in their neglect of art. There are supervisors in large city school systems who know before the children are born just what their 8th grade art work will look like. They know because they write the outline. For the artist nobody knows, any-

more than he does, what he is going to paint next year or the year after.

We must grant that it is easy to make fun of the wrong way to teach art so let's tackle the question of how best to help the child acquire art as a means of expression.

Have you ever watched a child go through the process of learning to talk? This seems to be one of the real miracles of life. There is much to be gained by observing what we can of the process—to see how the same thing may happen in the other arts of expression.

The prolonged gurgling and chattering of the infant constitutes his exploration of his vocal equipment. The one happy day he stumbles onto a sound which calls forth wild exclamations from the fond parents. He said "Daddy." The child then repeats the vocal performance and when he finds that it results in the same amusing reaction on the part of his parents, he has started his vocabulary.

Many words are added in this way before the child begins to catch on by imitation. It is wonderful how a child absorbs and picks up words and phrases as he hears the conversation of others. Have you heard a five year old spring a new word like "recognize" or "apparently."

The child learns to draw and paint in much the same way if conditions are right. He gets just such pleasure from manipulating art materials and will make just such progress toward developing a means of expression if his first small successes are recognized and if he is in regular contact with others who express themselves with the materials. We need not think of teaching a child to draw or paint anymore than we need to teach him to talk. He will catch on if the conditions are right.

Did you ever hear of a parent punishing a child for muffing his first attempt to say "Daddy" or even for mispronouncing a new word? Nothing would be gained by artificial punishment or reward all the child needs is to know whether he is understood. But we still prod and coax with grades in art to the detriment of honest expression. The child who is conscious that the teacher is to judge and grade his work is inclined to forfeit his own impulses and ideas.

There is one fundamental misconception that underlies most of the sterility in public school art teaching—the notion that success in art expression depends upon special inborn talent. The teacher who holds this traditional view will never be able to do her best in developing expressive ability. The child is quick to sense that not much is expected of him. He and the teacher should both know that potential ability in art is as natural and normal in all people as potential ability in speaking. That children lose courage and integrity in art expression as they go through school is one of the most serious indictments of our schools.

Integrity is the basis of art as communication. To make and to do things with courage and integrity is to be an artist. Let's examine this word "integrity" for a minute. It means more than honesty. It means one-ness or wholeness. An act done with integrity is an act that is one with the doer and which consequently expresses the nature of the doer. Thus only a painting done with integrity can in truth communicate a sense of the nature of the painter.

The word "integration" has been tossed around a good deal by educators but the real integration must take place in the child and should result in integrity. Our schools along with other instruments in society have too often led to the disintegration of the child.

Art in the school can and should be a builder of integrity, an integrating force. Have you ever had the experience of feeling "out of sorts" as though you were "going to pieces" and finding yourself pulled together by some creative experience such as playing the piano, painting, sewing, singing

or even mowing the lawn? I have seen a six year old integrated in the same way, by doing finger painting. The experience seems to focus all of her energies until they are again brought into harmony—integrated. Incidentally that means happiness.

It is the communication of this sense of well being that we admire in a child's painting—as in the work of other artists. Many of us have struggled to recapture as Cezanne did the singleness of vision that seems so natural to the young child. What we seek is a renewal of integrity.

No time to mess in clay? I wrote a little verse and tacked it up beneath the poster.

No time to mess in clay.
No time to sing.
No time to dream
Of what is fine and good and clean
Only time to fight and hate and scream
Against those
Who fight and hate and scream.
If we fight for freedom yet to sing
And then forget
How to go about these things
What have we gained?
And so why fight
If we do not also
Mess in Clay?

Clay Christmas figure by a pupil of Natalie Cole





CHILDREN CREATE THEIR OWN WAY

An insight into the atmosphere established by this outstanding teacher and author in the field of art education.

By NATALIE ROBINSON COLE

● "Aw, who wants to paint a Santa Claus?"

"Sure, he's your mom and pop!"

"The day after Christmas, who wants to look at a Santa Claus picture? Huh, Mrs. Cole?"

"Well . . .", I hesitate, "I do think it would be easier to start with something we haven't painted before . . . I know what I'd love with all my heart—a whole room full of Children's Madonnas. All beautifully sincere—yet everyone different—even as we ourselves are different."

The children are eager as they hop to their places on the floor.

"How big shall we make our picture, children?"

"As big as our paper will let us!"

"Where shall we start it?"

"In the middle!" they say, giving the paper a pinch.

"Will the finest paints in the world make a good picture?"

I say, hoping to head off complaints.

"No, it's you yourself!"

"Mix your color, your own way, children. Mix it and mix it until it gives you just that right feeling inside."

We are working for a rich dark beginning color with which to swing in the rhythmic net-work of our picture. After that is done, other colors come easily.

"Beautiful, Roger! How on earth did you make it?"

"Who, me? Aw, I mixed a whole mess of yellow and put in enough purple to make it dark-color."

"And you, Charles?" I ask respectfully.

"It was easy. My box had three blues in it. I mixed them together and put in some purple and green till it was thick."

"Whew! And he calls that easy!" I exclaim, greatly impressed.

"How's mine? How's mine?" Someone asks, and as I hesitate, acknowledges out loud to himself, "Aw, it's too dishwatery!" Then, by way of final admonition, I say, "Oh children, it's so easy to paint a pretty picture, but what must we do to make it beautiful?"

"Paint it our own way!"

"From inside ourselves!"

Then begins a breath-taking moment when every child starts painting in the structural design of his picture. The great central mother-figure pulls staunchly down the middle. In most cases it is half or three-quarter length. Some, however, find room for feet—planted far apart—a boy's idea of feminine feet.

Every child has found his own innate face pattern, making use of it again on the baby below. Sometimes the baby is suspended independent of the mother's arms.

"A picture is beautiful as it comes carrying our own per-



A beautifully plastic group of Christmas figures made by pupils of Natalie Cole.

BELOW: A pupil of Natalie Cole using a Christmas motif in an all-over textile design.

sonality—our own way of making people and things. Then everyone will be able to look at our picture and say, "That's Douglas' picture! That's Julia's picture!"

"Beautiful Janice! Beautiful, Wayne!"

I see most of us have space left at the sides of our paper.

"We could weave some angels in," says one.

"Good, and how many kinds of angels will there be?"

"As many as there are us!"

And later, "See how Lois has swung her little top angels to fit the curve of the veil! Roger has set his mother-figure and his side angels on jolly mashed-potato clouds!"

"Children, Billy feels it in his bones that with so many curving lines it's nice to have a straight one. See how he's made the bottom of the face square. Very interesting Billy!"

"See how Douglas has woven his same colors throughout his picture. He doesn't take any of them the lazy man's way, right out of the box!"

"Are our madonnas pretty?" I ask.

"No!" the children shout, proudly.

"Are they beautiful?"

"Yes!"

"We don't think a beautiful picture, children . . ." I begin . . . "We feel it!" . . . they finish for me.

The children paint madonnas a second and a third time. Each time brings greater imagination and surety.

As we give the child a respect for his own naive, imaginative expression, adult values drop away. The child gains faith in himself as a creative individual. The teacher gains in understanding of children and their art.

So, what will you say to the children, teacher?

"PAINT IT IN YOUR OWN WAY!"



WEAVING FOR FUN

How To Do PICK-UP Weaving

By LOU TATE

● This program, as presented here, is being used with varying ages and interests such as bed-patients in hospitals, school children, and adult arts and crafts groups. We are using the same plan with The Little Loomhouse membership. A technic is first given in very simple form with basic analysis and if that technic interests the worker he continues to more mature designs of his own creation. Thus the first pieces are often very similar while the more advanced textiles reflect the personality of the weaver.

The story of how this program was worked out is an interesting one. In 1943 the demand for diversional weaving which could be taught by volunteer instructors, with little training, led to The Little Loomhouse study. First, textiles which could be woven on a bed were selected and sent out in test exhibitions. In democratic fashion, the average viewer of these test exhibitions selected the textiles which they would like to weave. The favorite technics selected were: pick-up weaving, leno lace, one harness tapestry, laid-in tapestry which were especially amusing pieces. Art students and teachers often expressed a liking for the Isle of Capri technic for the use of abstract design. Textile people selected structural design for the use with other textile study. Weavers often chose "tricky" weaves as embroidery and doukagang technics.

Next, volunteers who had never woven before served as "guinea pigs" with each technic. After a group of designs in a specified technic are worked out, the ones most suited to the beginner are blueprinted for testing by member groups in this country and some eleven neighboring countries. The results from these tests are then printed for general use. WEAVING IS FUN will be kept flexible so additional material may replace outmoded pages.

For the series published here, the first technic is pick-up weave. Basically the weave is the same as the four to twenty-four harness early American lace weaves. The drapery used in the test exhibitions is decidedly a professional piece of eight harness weaving with pick-up flower design. Yet the weave is admirably suited to two harness looms with the design being picked out with a shuttle on just one of the two sheds.

Weaves which have all design placed on one shed and a simple tabby thread on the second shed are advantageous for beginners in weaving. On a 15 count warp, the beginner thus has $7\frac{1}{2}$ threads per inch for the design shed. And the simple tabby on the other shed speeds the work of the beginner.

For pick-up weave, any two harness loom may be used. At the Little Loomhouse we use either our homemade looms or the mass production model of the same loom with a $15\frac{1}{2}$ inch weaving space. A loom which functions easily is most helpful to the beginner who is having to learn many details at one time.

The very beginner works better on a 12 inch width warp as this width lessens chance of error and gives ease in correcting any mishaps. Borders I and II are for such a width—or 188 threads set 15 to the inch. Illustration III is for 232 threads or for a person with some weaving experience.

Try the weave first on a fairly coarse warp—188 threads, set 15 to the inch, of cotton or mercerized cotton in 10/4 ply

Lou Tate, a weaver of wide experience and interest, centers her activity about The Little Loomhouse in the outskirts of Louisville. Here she has done much in developing simple inexpensive looms which function efficiently. She stresses the creative approach to weaving for beginners as well as professionals. Associated with her is The Little Loomhouse Experimental Group. Together they tackle the many problems of the beginning weavers and welcome contacts, questions and exchange of ideas with readers of our Magazine. Persons of all ages who have never woven before are invited to this group often volunteering to carry out experiments in technics. For this reason they are called "guinea pigs."

(size 10, 4 strands of $2\frac{1}{2}$), 5/2 ply (size 5, 2 strands of $2\frac{1}{2}$), or similar size thread.

The basic principles of the weave are simple. Follow the steps closely.

1. All design is placed on the same shed; select the shed having the first thread up, right side of the warp, for the design shed; for the first piece, use a heavy thread, as candle-wicking, on the design shed; note which shed is being used for design so it can be checked in case of error.

2. Alternate design threads with a plain weave or tabby thread on the second shed.

3. The second shed will have the second warp thread up, right side of warp, when the second shed is in use; on the first piece, use a finer thread of about warp size on the second shed; thus, after every heavy thread on the design shed, weave a finer thread on the second shed.

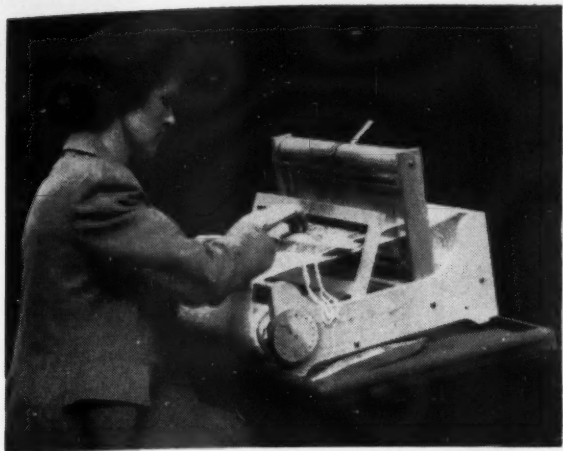
4. Design should be cartooned on 16 or 13 count graph paper at half scale, thus, vertically the spaces represent the design threads and the lines represent the second shed; likewise, horizontally the spaces represent the woven design threads and the lines represent the woven tabby threads on the second shed.

5. Spaces covered on the cartoon represent heavy design threads covering the top warp threads on the design shed; blank spaces represent the heavy thread going thru the shed normally (the other shed is down and does not need be considered when picking up the design).

6. Note in ill. I, the shuttle goes under 28 top warp threads on the design shed, over 2, under 34, over 2, and under 28. The cartoon would show 28 blank spaces, 2 covered, 34 blanks, 2 covered and 28 blank. Likewise, note in ill. II the cartoon would be woven with first design thread going under 16 top warp threads, over 2, under 4, over 2, under 19, etc.

7. Before starting to weave a functional piece, plan its size. For example a place mat using border I should have one inch woven for hem, the border as illustrated, 14 inches center—plain or with variation—a second border reversed, and an inch hem.

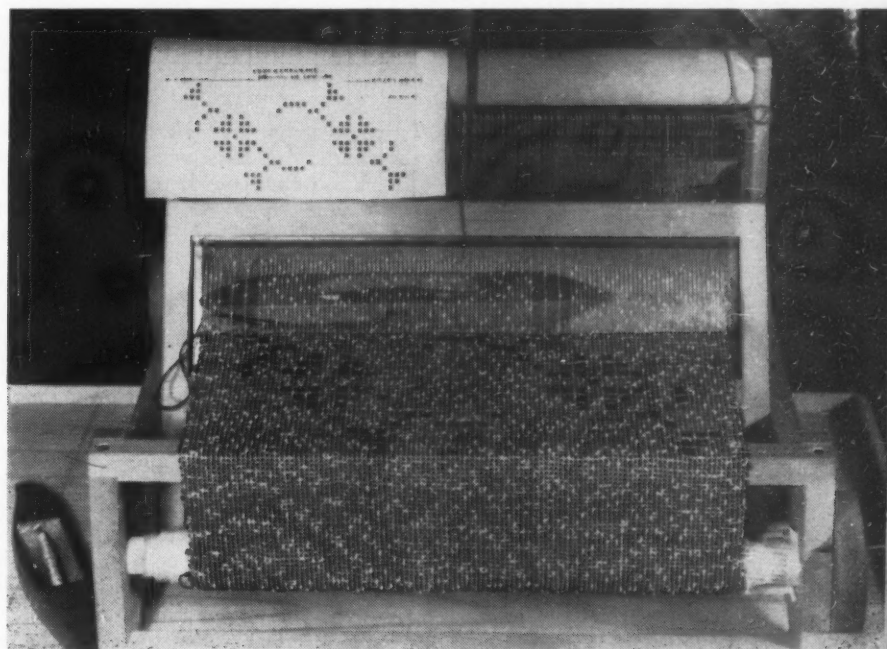
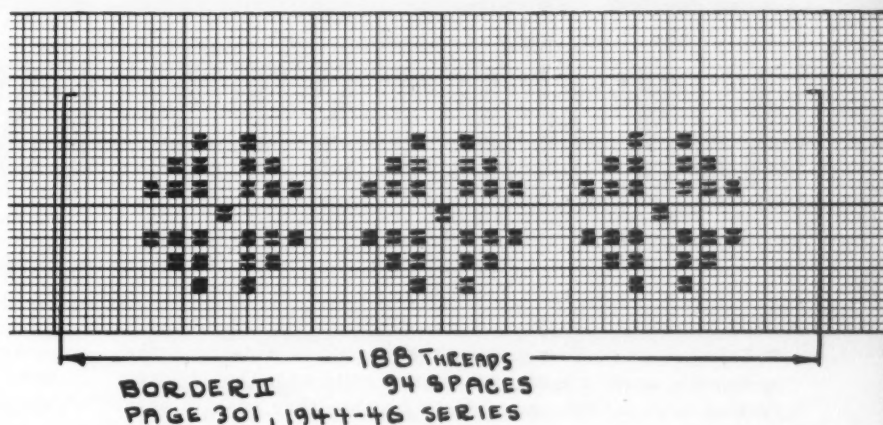
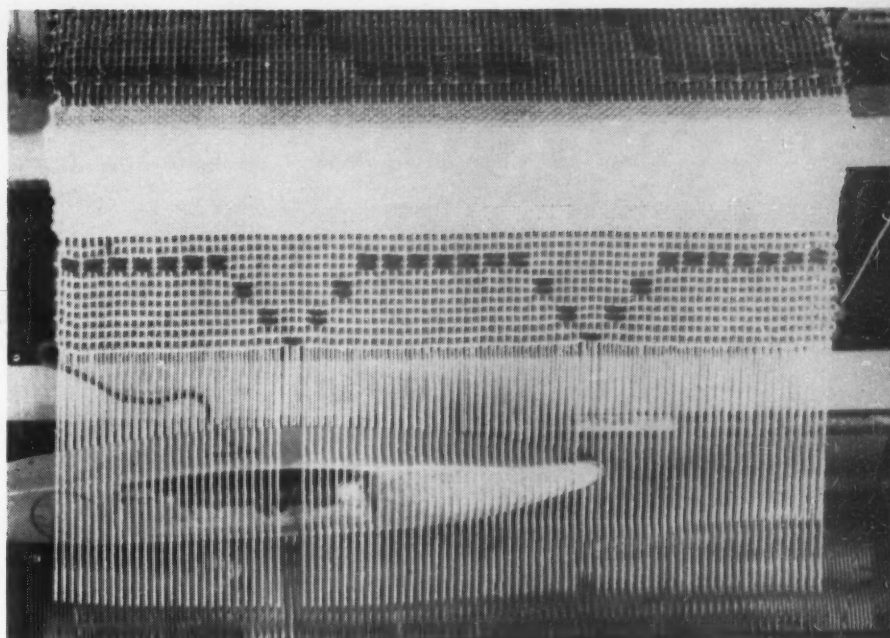
8. Before starting an original cartoon, make a close analysis of the weave. Note the design is an essential part of the cloth. Hence too long skips are to be avoided. Over two, under one—will make a good general rule to start on. Likewise to avoid the warp skips in the back side, weave a design thread without picking up any design on every third design thread. Later, in making original cartoons, the above rule of over two, under one will be broken.



1. This is an excellent design for adult beginners or children as it has but four changes of design or eight rows of design pick-up. It was designed for hospital bed-patients as they can do a border before being fatigued. The warp is 12/4 cotton, set 15 threads to the inch for 188 thread width. The weft is candle wicking for the design and 12/4 cotton for the second shed. Notice that you can follow the design by counting top warp threads. (This border is from page 301 of the 1944-46 series and published here by permission of Lou Tate, copyright owner.)

2. This border is cartooned on 16 count graph paper to half size of the woven textile. Each time the cartoon shows two spaces covered, the weaver runs shuttle over two warp threads of the design shed. Seven changes of design are made, or 14 rows of design pick-up. This border will take about twice the time of the first border. The warp is 12/4 cotton, 10/4, 5/2, or other thread of similar size. The weft may have a heavy thread on the design shed, and one size of warp on the other shed.

3. This may be suitable for a first piece by a weaver new to this technic but is rather advanced for the average beginner. Actually this piece is by one of the 14 year old guinea pigs. This boy is weaving an evening bag for his grandmother. The warp is rayon nub set 15 threads to the inch for 232 threads width. This type warp scares the beginner and should be used only by those having handled several warps of different types. It is really a very easy warp to use, but for some strange reason it frightens the average beginner so that he breaks warp threads through his fright. The weft is black wool for the design and silver metal for the second shed. (This design is from page 303 of the 1944-46 series and is published by permission of the author who is copyright owner.)





Third Grade Children of the Forest Park School in Ft. Wayne, Indiana as they conduct a Christmas bazaar which was planned and carried out as a meaningful activity. Around this much of the class-work was centered, including the art.

A PROJECT FOR
GRADE 3

A CHRISTMAS PROJECT

By MARCELLINE F. MYERS
Forest Park School
Fort Wayne, Indiana

● This project was started by the teacher in order to make arithmetic more meaningful to the children. The children decided upon a Christmas bazaar because they wish to earn money for a new set of readers. The unit correlated with all other subjects of the curriculum. In language spelling and writing there were oral discussions of what we wanted to do or have; where we wanted to conduct it and when we wanted to have it. We wrote a letter to the Principal asking permission to have the sale. We discussed the matter of courtesy in serving others, courtesy to each other as co-workers and best arrangements of the room and how to decorate it. We wrote invitations to the mothers asking them to attend the sale. We wrote orders to the company for sets of readers. We addressed envelopes. We sent checks in payment for the books. We wrote a class story of our Christmas shop. We wrote a financial report.

The arts played an important part in the project. Many craft articles were made by the children including spool knitting, pot holders, doilies and table mats. Hot pads were woven in waffle weave. There were cut out Santa Claus figures twelve inches high, jointed Donald Ducks, handkerchief holders and book marks. There were carvings, too, in the form of figure candles, quill pens made from turkey feathers. Among the great variety of miscellaneous articles were: candles moulded from cookie cutters in animal shapes, stocking dolls, Christmas corsages made of pine cones, stuffed cloth Teddy Bears, stuffed horses, corn cob dolls, block printed wrapping papers. Of course there were fine drawings made by the pupils, colorful cut-out angels and a great number of decorative balls, animals, etc. Then the

posters to advertise the sale played an important art job to be done.

Mothers made articles for the sale. Doll dress on a hanger, 2 pairs doll booties, hand crocheted, pin holders, crocheted corsages, sachet bags, cloth Teddy Bears and horses to be stuffed, homemade cookies and candy, pop-corn balls, sacks of popcorn, one mother fixed beautiful box of fruit for sale, one dad made and sent two toy airplanes for the sale. In arithmetic there was judging values, setting prices on articles to be sold. Playing store, adding costs of make-believe purchases which involved multiplication, addition and subtraction; problems of division entered in, too. Making change, roughly figuring our profits by itemizing costs of our articles for sale and assuming everything would be sold. Counting money: 2 half-dollars=\$1.00; 4 quarters=\$1.00; 10 dimes=\$1.00; 20 nickels=\$1.00; 100 pennies=\$1.00. Practice in writing dollars and cents. Practice in column addition and borrowing in subtraction. Dividing duties so everyone participates. We had three cashiers who changed the bills but the clerks were required to know how much they were to receive. The total sold was \$32.45.

Much reading was involved in looking over several different readers to decide which ones would be most desirable. Reading reports of activities from board. Reading suggestions and directions from board. Reading pioneer stories to see what early children made for Christmas presents.

There was social science study in the appreciation of what Pioneers did for society. Learning how Pioneers made decorative and useful things from materials on hand. Making the most of one's surroundings.

PROJECTS

RIVERS NILE, TIGRIS AND EUPHRATES

A project for grade 4

By Miss Alice C. Thomas, Frances Slocum School,
Fort Wayne, Indiana

After the regions of the Nile, Tigris, and Euphrates were studied, the children were asked to write a topic sentence on any phase of the unit which particularly interested them. Paragraphs were developed from the topic sentences and illustrated. The illustrations were then combined in one large frieze. Writing the paragraphs and illustrating them revealed to the children their need for further study and clarification of geographic concepts.

The art experiences in the study of this project were many



including: designing backgrounds, making and balancing a stage grouping as well as increased form vocabulary in the matter of sheep and camel. The pupils became very conscious of a feeling for textures in working out the wooliness of the lambs.

WAR SONGS

A project for grades 4, 5 and 6

By Mrs. Mildred Moore, Justin N. Study School,
Fort Wayne, Indiana

For two years the music class had been spending time learning the songs of World War II. The songs were so well liked that the class decided to illustrate them in an art project. The children at first drew small illustrations of their favorite war song. These proved to be quite interesting so we decided to combine these into several large pictures. The theme for this mural was entitled "Songs for Victory". The songs which were illustrated for the mural were: "Army Air Corp", "Coming in on a Wing and a Prayer", "The Seabees", "Anchors Aweigh" and "The Caissons Go Rolling Along". The complete mural of four pictures filled a space 21 feet by 10 feet.

The art experience growing out of the study of these war



songs included painting large areas with tempera, an opportunity to spray paint, opportunity to see the spiritual effect of placing warm neighboring colors together, drawing marching figures with profile views of faces as well as much work in balancing dark and light masses.

THANKS AMERICA

A project for grade 7

By Miss Retha Hetrick, Franklin School, Fort Wayne, Indiana

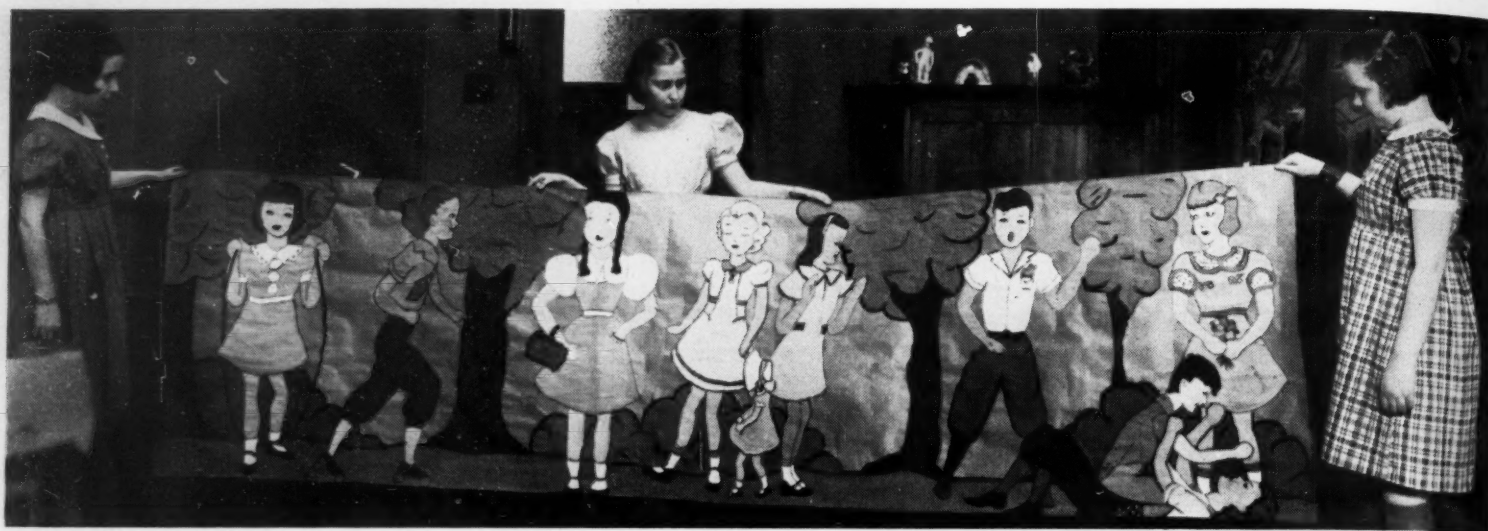
The Seventh grade discussed reasons for loving America. They thought of the good things, the pleasant places and the happy days they had known in America. The outgrowth of these discussions was a unit of art work correlated with civics and called "Thanks America".

The children expressed some of their ideas in individual posters and from these posters we gathered ideas for our class mural. This mural was worked out in a cooperative manner. Several children worked at the same time, sketching painting and touching up. When the mural was completed the Junior High School classes enjoyed it very much. They decided to share their love for America as expressed in this mural, with others. So it was hung in the lower hall for



the primary children to appreciate. Let's be real Americans! THANKS AMERICA: WE LOVE YOU:

Among the important art results from this work was the new experience of planning a mural and the adventure of drawing and composing large groups of figures.



CHILDREN • WRAPPING PAPER • PAINT

By JESSIE TODD
Laboratory School
University of Chicago

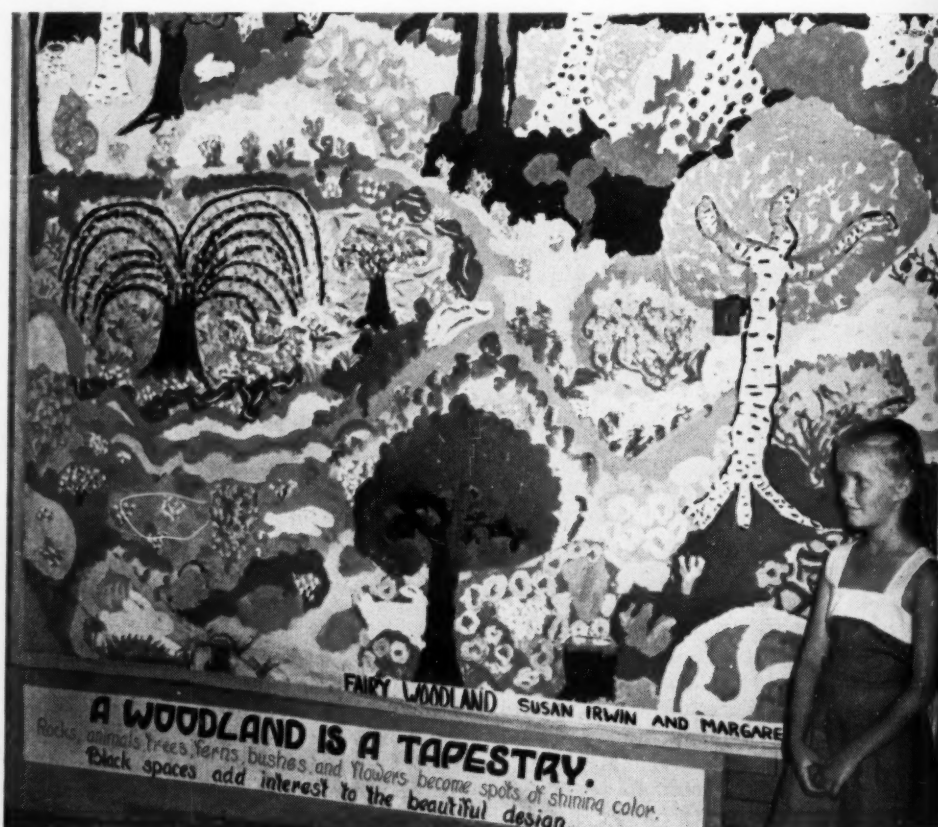
● The lower illustration shows something quite different. Two ten year old girls made the mural, their aim was not to tell a story about the actions of children but to make a pleasing pattern inspired by a woodland. They began with the idea of a woods scene. After they had progressed a little way one said, "It makes me think of a tapestry. Let's make it like one, a woods

is like that." They made up the printing which you see under it. The child beside the mural shows the size. Obviously the yard wide paper had to be cut into strips and pasted together to make this size. Educators must never lose sight of the fact that sincere experiences of children represent the subjects they like painted in the style they like at certain age levels.

● The three eleven year old girls in the upper picture painted a mural 86 feet long. It had over a hundred people in it. In the picture they are looking over one section trying to decide whether to call it finished or add a little more. They chose all seasons of the year for the subject matter. One said "With this subject it will never be out of season." The mural for several years decorated the lunchroom. It was painted on wrapping paper a yard wide. They used tempera paints.

The project was entirely independent of the teacher. No teacher was in the room while they painted.

This was a tremendous undertaking for three girls. It took much work. After they had finished they took colored paper, size 12x18 inches of many colors and painted over a hundred designs of flowers, Spring branches, twigs covered with snow, Japanese lanterns, etc. Altho they themselves had chosen to draw this long mural with many people in it, they seemed glad when they had finished and eager to make designs. Their designs were lovely in pattern, rhythm and color.



Wall Hangings On Muslin

By HAZEL WILLIS
Ohio University
Athens, Ohio

● Very effective wall hangings can be made with wax crayons used in a manner to suggest form in the positive pattern leaving the background white or the natural color of the fabric. The panels in these illustrations were of generous proportions, measuring about four feet in one dimension. The process is very simple and takes little equipment.

BELOW: Panel designed by Jean Morgan of Ohio University, Athens, Ohio Pupil of Hazel Willis.



RIGHT: Panel designed by Mabel Connett of Ohio University, Athens, Ohio. Pupil of Hazel Willis.

In these days when materials are hard to get and usually expensive, one must use whatever can be found and make the best of it. One may use plain white canvas which has a very nice surface to work on, or if that is not available unbleached muslin will do very nicely.

First sketches of compositions may be made small to get ideas together. The subject matter is designed in elevation or flat pattern with not too many parts overlapping. After one arrives at a satisfactory arrangement, it is enlarged on unprinted newspaper and scaled to fit the width of material one is able to get. The cloth must be perfectly pressed with no creases and rolled over on a hard roll of newspaper—when it is not in use. Tracing is easily done with carbon paper and then one is ready to begin the development of the shapes. Any kind of wax crayon can be used. It is well to experiment on a scrap of cloth to see what pressure is needed to get the graduations desired. To express rounded surfaces—one makes the point nearest the observer the lightest, letting the receding curves become darker. Flat forms can be graded in any direction so that edges may be brought out to separate overlapping parts in the pattern. Do not press with an iron, as it will ruin the color and the wax bleeds at the edges making an ugly effect. With the little wear there is on a wall hanging, it will last several years by dusting the background with a soft brush and by that time a new inspiration will come to take its place.

CARTOONING

By **RICHARD E. BAILEY**



3. Beginners must practice much in order to appreciate and enjoy the fun of drawing figures in motion. Drawing caricatures and funny faces is simple enough when a beginner realizes that a few simple basic shapes may be used as a starting point. These drawings on this page deserve much study and practice so that the beginning cartoonist may be able to draw a few types quickly and well.

PLEASED



HAPPY



DISAPPOINTED



ANGRY



AFRAID



STUPID



INTELLECTUAL



INVERTED PEAR



IDEALISTIC

THUG-PEAR SHAPE

ROUND-JOLLY



SQUARE



BUSINESS TYPE

AGGRESSIVE

AVERAGE SENSIBLE



LONG SERIOUS SANCTIMONIOUS



STRAIGHT



BUSINESS TYPE EXECUTIVE ACTION

CONCAVE



THOUGHTFUL DETERMINED

CONVEX



ENERGETIC-ALERT NOT A DEEP THINKER

CONVEX-CONCAVE



THOUGHTFUL ARTISTIC

CONCAVE-CONVEX GOOD THINKER BUT VACILATING



STUDY THESE EXPRESSIONS AND YOUR OWN. GIVEN HERE ARE WHILE THERE ARE DIVERGENCES FOR YOUR NEEDS BUT BE ON

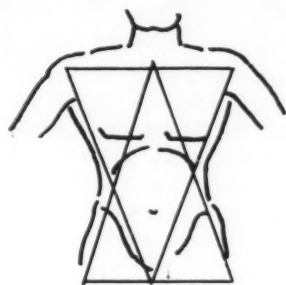
TYPES MAKE STUDY-SKETCHES OF THE SIX WELL DEFINED TYPES FROM TYPE THESE ARE SUFFICIENT THE LOOKOUT FOR VARIATIONS.

RE-BAILEY

CARTOONING

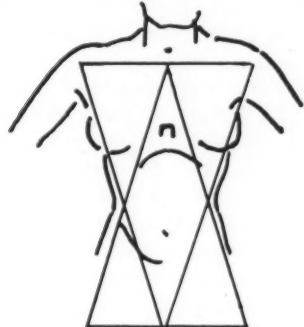
By RICHARD E. BAILEY

4. On this page are many helpful drawing and diagrams planned for beginners. Quick drawing of the human figure requires an understanding of the basic shapes and forms which make up the whole. The various ways in which these may relate to one another is what makes cartooning interesting.



THE SHOULDER LINE SETS WELL BACK OF THE CHEST

THE CHEST IS A PLANE COVERING THE RIB CAGE



NOTICE THE BASIC WEDGE SHAPE OF THE RIBS AND PELVIS THESE ARE PERMANENT FRAMES HINGED ON THE SPINE ---





SPRING ICE painted by Tom Thomson

In many ways the stark "Jack Pine" painted against a background of lake and sky has come to be a symbol of the Canadian north, for Tom Thomson, the artist, was one of the few who succeeded in transmitting onto canvas the bold colours and outlines of a Northern Ontario autumn and winter. How completely he accomplished this is proved in comparative shots of Thomson's sketches and the Algonquin Park countryside that was his painting ground.

● In the days when America's talented unknowns were happy to earn \$23.86 a week under WPA, it was fashionable to speak of the gap between the artists and his public, and to express the pious hope that it would soon be bridged. This unhappy divorce between art and life was laid successively at the doors of 19th century *laissez-faire*, the machine and finance capital.

Looking back now, in the midst of a period of organized co-operative activity such as we have not seen in a generation, it appears as if the gap was less the results of historic forces, than of a perverted sense of individualism. This individualism, nurtured by the public and encouraged by many artists, effectively preserved the conception of the artist as a Byronic Werther or Manfred, eating out his aesthetic heart in a solitary garret. The canvases of the thirties belied this attitude; yet even as the public flocked to see the sturdy Mid-Western realism of men like Benton and Curry they thought of the artist as an operatic prima donna rather than as a useful producing member of society. But in a time of great stress, the artist has found that he is absorbed into the group activity of a people aroused. He realizes himself as an individual in acting through the group. He achieves the splendour of anonymity. In the vivid pencil and wash reportage from the front line, in the shrewd observations of the barrack room, the factory and the home front, his work becomes part of an expression of the national will.

In these times, the touchstone of an artist's worth is not his individual traits of color, line and form. It is his ability to seize on the mood of his fellow man. He arouses and inspires; he awakens loyalties; he presents to his neighbor images greeted with joyful shout of recognition; images that bear the stamp of the universal in the particular, of the permanent in the transient.

Because of this it becomes imperative to get the artist's work before the public in a full and immediate manner.

FILMS ON PAINTING

By GRAHAM McINNIS

Mass painting, travelling exhibitions, the circulation of reproductions to factories, army masses, clubs and airfields become of prime importance; and recently art has found powerful aid in the 16 millimeter colored film.

Believing that one of the most useful jobs an artist can do today is to articulate visually the phrase "My Country 'tis of Thee", the National Film Board of Canada in conjunction with the National Gallery of Canada, early in the war started production on the Canadian Artists Series. These 16 millimeter color sound films deal with the artists of Canada, their relation to their background and their fellow man. Through the 16 millimeter color sound film it is possible to take an artist or group of artists, examine their methods of work and their contribution to the creation of lasting patterns in community understanding. All connected visuals can then be backed with an explanatory narrative and a musical accompaniment. The whole non-inflammable film can be packed into a can less than one foot in diameter, and weighing less than two pounds. It can be transported anywhere and projected in schools, service clubs, army camps, factories and farms to audiences of up to 500.

The Canadian Artists Series so far consists of four films. CANADIAN LANDSCAPE shows the work of Alexander Young Jackson, our leading landscape artist, and relates his work to the scenes from which he has drawn his inspiration. WEST WIND tells, through his painting, the story of Tom Thomson. Thomson occupies in Canadian art a place roughly equivalent to that held by John Sloan in the American scene. With his colleagues he discovered our North Country through decorative realism; and in his short life (he was accidentally drowned in his 40th year) he created images in paint which to most Canadians are timeless. PAINTERS OF FRENCH CANADA deals with the work of seven contemporary French Canadian artists. The fourth in the series is THE FLIGHT OF THE DRAGON. This film is a survey of the art of fighting China as displayed through a selection of Chinese work from the Royal Ontario Museum in Toronto, which contains one of the finest collections in North America.

Under John Grierson, Canadian Government Film Commissioner, the National Film Board has kept constantly in mind that films have a broader purpose than to appeal solely to groups of art lovers. If the films have enjoyed a wide popularity it is because both visuals and commentary relate the artist's work at every point to some well re-

membered and familiar image in the Canadian scene. The proof of the value of this method lies in the fact that CANADIAN LANDSCAPE has been very successful with the Canadian Army overseas, and has secured wide distribution abroad as a tourist film.

CANADIAN LANDSCAPE shows the artist at work, painting the flaming colors of a northern fall, and the soft spring snows of Quebec. It shows him in his studio, transferring the sketch to a larger canvas and building up a more complex design. We follow Jackson in his search for a motif, on foot, by canoe, and over portages. The camera looks over his shoulder as he sketches, compressing into two minutes the careful development of four hours.

Each canvas is critically examined by the camera, which moves in on it, pans across or up and down its face, or selects a small detail and enlarges it till the character of a brushstroke becomes apparent. The effects of an ordinary canvas photograph in full color, flooded with light and magnified to forty times its original size is most striking. The cutting technique also gives an opportunity to compare and contrast canvas, to cut back and forth between the subject and the artist's treatment of it. A similar technique is used in handling the work of Tom Thomson, in WEST WIND and the French Canadian painter in PAINTER OF FRENCH CANADA.

In THE FLIGHT OF THE DRAGON the approach is somewhat different and opens up interesting possibilities in the

use of film for visual education in art history. By following the slow procession of Sung water colors T'ang ceramics and Han bronzes, the observer can see the development of Chinese art and can consider, as he sees it, the philosophy which has made China great and has enabled her to withstand the onsets of many invaders. In a similar way he might consider the relation between the stylisation of Byzantine iconography and the rigidity of the Eastern Roman Empire; between the explosive oils of Turner and the poetry of the Romantic period. The method has immense possibilities in art education.

The camera provides a new intimacy with works of art; the cutting bench gives a related continuity between art and life. Production is still in the experimental stages and a number of problems remain to be overcome. The dimensions of the scene are standard, those of canvases are not; and it is sometimes necessary to resort to cropping. Exposures must be sharply regulated. The problem of color control between adjoining shots requires careful consideration. But these are all problems which continual experimentation should solve.

The main object of the National Film Board is to underline the relationship between art and life, to intensify loyalties by showing significant images, and to make these films widely available for visual education. The Canadian Artist Service is a step in this direction.

EXPERIMENTAL GROUP WEAVING

● The Little Loomhouse Experimental Group opens its sixth season with a series of weaving programs open to those interested in our American folk art growths.

The interests of the membership are diverse. So each member selects the weave he wishes to study and work at his convenience. A set course of study has been avoided. Rather, the plan used by the Little Loomhouse Group provides a cooperative exchange of ideas, drafts, cartoons, information on yarns, etc, to stimulate each member to make his own creative development.

This fall, the work of prime import is the series on the small two harness looms. This series starts with structural design and texture, tapestry techniques, and lace weaving, designed for beginners, hospitals, craft groups, and schools. Additional pages are provided for college textile classes. The techniques are presented so each user will tend to create his own designs.

Series J is a continuation of the research into early American coverlet patterns, and includes full page photographs, provenience, work pages for the study of drafting, samples, variants of patterns, etc, with two exhibitions during 1944-46 for member galleries and schools.

Among the other series being worked out by groups of members are twills, lace weaves, tapestry techniques with modern applications, lettering, methods of draft writing, designing for industrial uses, etc.

The Little Loomhouse has a very simple plan of operation. A group of general pages on a technique are worked out. These are tried by the various members interested. Then a group of more advanced pages are designed. Later, those specializing on the weaves will work out the third group of advanced material. This system enables each member to mature in his use of the weave rather than simply copy cartoons or drafts.

Memberships are based on the minimum of draft pages which can be provided within the membership cost. Within the past year the full membership has doubled and the shorter memberships have increased to about four times the previous number. Hence, we will have additional pages as well as printed pages with photographs for much of the work. As some 100 of the newer members are from allied countries, we can expect a rich contribution from their knowledge. At the present time, we have had a slowing down of getting draft pages out due to the shortage of help, the getting the little loom out, the getting of "Weaving is Fun" ready, and the slowness in getting printed material from the printer.

The group prefers full memberships as that enables detailed work with each member. The full membership is based on a minimum of 250 pages with work usually covering some 25 weaves, samples, etc, at \$37.50. Schools or teachers holding full membership may get duplicate pages for their students at 15 pages for \$1.00 minimum. The short membership is based on 80 pages 10 weaves, samples, etc., at \$12.50. Associate membership is based on 15 general pages in four weaves at \$1.00.

Memberships are cooperative with members adding ideas to the group as well as receiving new ideas, techniques, etc. Members also receive information on new yarns available, source of material and equipment, data on experimental work with new materials, pages on other weaving groups, and such general information as pertain of weaving growth. The Little Loomhouse has avoided a set pattern for weaving. Instead, it hopes to stimulate creative growth thru the exchange of ideas, the locating of sources of material, the providing of basic techniques, the exchanging of experiences in handling design and techniques.

CAREERS IN COMMERCIAL ART by J. I. Biegeleisen. 276 pages. 5½ x 8¼. Illustrated. Price \$2.75.

A practical, entertaining and informative book on commercial art which should prove invaluable to young people looking ahead to careers in commercial art, as well as to art teachers and guidance counselors. No branch of this fascinating field has been neglected. It presents sign and showcard painting, lettering, typography as an art, book jackets, the art of illustration, the poster artist, fashion design and illustration, textile and wall paper designing, cartooning, animated cartoons, industrial designing, package designing, window display work, scenic design, and the advertising agency. There are many stories about people successful in these fields, helpful hints about applying for a job, and a thousand and one bits of sound advice.

ART ACTIVITIES IN THE MODERN SCHOOL by Florence Nicholas, Nellie Mawhood and Mabel Trilling. 379 pages. 5½ x 8½. Illustrated. Price \$3.25.

The purpose of the book is to give a practical working knowledge of the best methods of procedure in art teaching. The contents of the book do not include a definite outline for a course of study nor a set pattern for the art lesson. Rather it is the purpose to give the teacher a point of view, a method of approach in thinking out her problems in art teaching, as well as to familiarize her with certain techniques and devices. The study is meant to help the teacher orient herself and her art work in the general scheme of education, so that she may better understand the aims of art education, select pupil experiences more discriminately, and adjust her work with greater finesse to other phases of education. The illustrations showing children's art work have been gathered from various towns and cities both large and small. They were selected to show in some cases natural sincere child expression, and in other cases the results secured through the use of certain methods, devices or techniques.

INDUSTRIAL DESIGN. A Practical Guide by Harold Van Doren. 388 pages, 6 x 9. 32 pages illustrations.

This practical book is the first on the subject giving the step-by-step procedure necessary to develop new and saleable designs for products and machines, right up to the point of actual production. It gives a broad insight into the problems of appearance design as applied to products made by modern high-speed methods, dealing in turn with consumer products, commercial equipment, and capital goods. It presents the fundamentals of three-dimensional design in a form easily

GOOD BOOKS for YOU

understood by those without previous art training, and then describes the practical procedure of product styling from preliminary research to finished dimensioned drawings. It contains much information of value to individuals interested in industrial design as a vacation to engineers or draftsmen who have appearance problems to solve, to commercial artists or advertising men who wish an insight into the mechanics of product design, and to business executives seeking to determine the procedure involved in designing the products they manufacture.

DESIGN THIS DAY by Walter Dorwin Teague. 291 pages, 7 x 9. 128 pages illustrations. Price \$6.00.

This is a discussion of the technique to be employed—the standards and methods to be used—in the physical process of rebuilding our world. It is a handbook of Design discussed in terms of our Machine Age. Its remarkably lucid chapters on unity, simplicity, proportion, symmetry, style and related aspects of design make it, in addition, an invaluable work of those who value a sound critical basis for artistic judgment.

THE ARTS AND MAN by Raymond S. Stites. 872 pages, 7½ x 10. 1000 illustrations. Price \$7.50.

The Arts and Man is a complete, clear, and stimulating story of the development of all the arts. It not only explains and illustrates the importance of the great painters, sculptors, and architects but also shows the relation of each to the others and sets them all against the background of the philosophy, the political history, the music, poetry, and drama of

their times. It is thus a richly rewarding history of civilization as well as an extraordinarily informative history of art.

LETTERS AND LETTERING by Paul Carlyle, Guy Oring and Herbert S. Richmond. 159 pages. 8 x 10. Price \$4.00. Here is a valuable practical working book for every one who creates, buys or uses lettering. It offers advertising artists practical help in creating designs and decorations and shows advertising men how to use them to produce brilliant effects. Over 100 striking, original designs—modern and classical—borders, spots, cartouches, etc.—are reproduced and their use discussed. All are conceived to produce specific advertising results, and may be used without change or easily adapted.

BEN HUNT'S WHITTLING BOOK by W. Ben Hunt. 111 pages. 7 x 10½. Illustrated. Price \$2.50.

Everyone can learn the delightful art of whittling and derive an unending source of pleasure and satisfaction from its mastery. Guided by clear, easy-to-follow directions, the whittler first learns to use his tools skillfully (only an ordinary pocketknife is required for most operations) and to proceed from the simplest articles here represented to those more challenging in their difficulty. Precise and enlightening are the author's suggestions on the wood to be used for whittling and on the kinds of wood most adapted to each specific article. The many attractive illustrations give graphic and exact pictures of the objects they represent to the extent of showing minute details of coloring and wood finishing. Full-size patterns, readily traced by the whittler show the article from three different aspects, featuring front, top and back views.

MODELLING FOR AMATEURS by Clifford and Rosemary Ellis. 78 pages, 5x7 inches.

This book includes simple things like toys, simple puppets and masks which can be made by young children with twisted wire, cut newspaper and paste. Clay modelling including methods of casting, which show how to model a head, a wall decoration and even such a practical and amusing thing as a mould for confectionery.

Each stage is clearly demonstrated photographically and there are many illustrations which will provide numerous suggestions of things to attempt. The text is to the point, and with its aid anyone who is interested in the subject can easily attain completeness in an inexpensive and amusing craft.



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